

The Paths of Paolo Venini and Tyra Lundgren by Howard J. Lockwood

Paolo Venini and Tyra Lundgren were born two years apart but were contemporaries; contemporaries from different worlds and different cultures. Throughout their respective lives, their paths ran in parallel, but for a brief moment of time, their paths would cross, and it changed the glass industry of Murano forever.

Paolo Venini, the older of the two, was born at Lake Como, Italy in 1895. During the First World War he was stationed near Venice and fell in love with the city. After the war, he returned to Milan to study law. In 1921, he returned to Venice and, without any business experience, bought, in partnership with Giacomo Cappellin, the glassworks of Andrea Rioda. It was obvious from the start that Venini and Cappellin were good businessmen, because they hired as artistic director the designer Vittorio Zecchin.

Tyra Lundgren was born two years after Venini, in 1897, in Stockholm, Sweden, a world far removed from the world of Italy. She was interested in design and at the age of 17 entered the Department of Higher Industrial Arts at the Technical school. In 1918, she transferred to the Art Academy where she remained until 1922. "In some mysterious way," she said, "I succeeded, with enormous energy, in taking part in most of the areas of study at the same time; painting, technical drawing, sculpture and ceramics and during the last year I also, at the same time, attended the Academy... to which I had always aimed." (1)

Like Venini, Tyra Lundgren was a person of remarkable drive. In 1922, at the same time as Zecchin was designing tableware for Cappellin e Venini, Lundgren was designing tableware for the Moser factory in Karlsbach. She designed three patterns of engraved drinking glasses (Ill. 1): Karel, Malmö and Stockholm. (The Stockholm form was re-edited in 1929, with a new engraving in the lower third of the bowl, and was named the Lloyd pattern.) (2) Her designs were successful but she had other passions to pursue; sculpture and painting. Rather than continue at Moser, she studied sculpture with Anton Hanak in Vienna and painting with André Lhote in Paris. She became 'international' in focus.

In 1925, shortly after the success of the Società Vetri Soffiati Muranesi Cappellin, Venini & C. at the Paris Exposition des arts décoratifs et industriels moderne, Paolo Venini severed his connections with Giacomo Cappellin and formed his own company (Vetri Muranesi Venini e C.). His partnership with Cappellin had taught him three valuable principles for survival in the glass business.

The first principle was to produce a quality product. To this end, he hired and trained the best, most creative glass maestros in the world. He asked these maestros to produce the best quality product possible. He was proud of their work and had every piece produced signed with his name.

The second principle was his realization that major success would come only to those who took an 'international' view. Whether this was something he learned as a result of his partnership with Cappellin or a realization from their exposure at the Paris Exposition, it became a guiding principle. Throughout the history of his factory, Venini was considered the foremost factory on Murano. Appearances at the Triennials, Biennials, International Expositions and other exhibitions created a worldwide reputation. No other Murano factory had the international success of Venini.

The third principle was an innate ability to recognize, cultivate and then network a group of designers and friends. He excelled as a manager and his managerial skills brought out the best in everyone. He cultivated the designers and empowered them to excel. That trust brought greatness to both the designer and Venini and because of their association with Venini, Napoleone Martinuzzi, Carlo Scarpa and Fulvio Bianconi all achieved lasting greatness. In 1927, he joined a group of idealistic architects and designers called "Il Labirinto" (the labyrinth). The friendships he developed through this group, which included Gio Ponti, Pietro Chiesa, Carla Visconti di Modrone and Tomaso Buzzi, would serve him the rest of his life. Buzzi eventually became a designer for the company. Chiesa became, in 1933, the influential head of the Milanese design company Fontana Arte, formerly Fontana di Milano (or "Luigi Fontana & C."). Gio Ponti became one of the most influential men in design and one of the most loyal friends to Paolo Venini. Ponti, who started his career designing porcelain for Richard Ginori, founded and published Domus. Domus was to become the most influential design magazine of the 20th century. He also started the Triennale of Milan, the design show of the 20th century. He repaid his friendship to Venini with many articles and illustrations about Venini.

As Venini was exploring "Il Labirinto", Lundgren was exploring the "Valori Plastici", a group of artists centered in Rome. The "Valori Plastici" was named after a journal published between 1918 and 1922 by Mario Brogli. The journal offered both the artist and the art critic a platform for the discussion of art. This group, which included Giorgio de Chirico, Carlo Carrà and Alberto Savinio, would have a great influence on her painting. (3) Not only did the group have a significant influence on Lundgren's artistic style; it introduced her to art criticism. She saw the important role the journalist had in the world of art. The "Valori Plastici" movement ended with the start of the Novecento movement in Italy, about the time "Il Labirinto" started to disband.

The Narrowing of the Paths

Though spending the majority of her time in both Rome and Paris, Tyra Lundgren, one of the first freelancers in design, began designing ceramics. She chose to work for the Finnish company Arabia, a company then owned by the famous porcelain maker Rörstrand. Arabia, the largest and most modern ceramics factory in Europe, was known for its modern ovens, great technicians and chemists. "At Arabia, Tyra Lundgren has worked partly as an employee and partly as a completely independent working artist footing her own bill. Her earlier production was mostly done in the area of faience and majolica. She is very familiar with the Italian faience work of the past, works which she has studied at the Italian museums." (4) For one period of time, 1929-1930, she was actually the artistic director for Rörstrand-Lidköping-Arabia. By 1930, Lundgren was gaining an international reputation for her ceramics and she was honored to have her work presented at both the 1932 Venice Biennale and the 1933 Triennale of Milan. She continued working at Arabia, on a freelance basis, until 1937.

As with Venini, Lundgren met with much success. In 1934, the first feature article about her ceramics was published in Form, a Swedish design magazine, and it speaks volumes about her personality and tenacity. "We have the greatest reason for gratitude to Tyra Lundgren. She has done valuable work in our art and ceramics. Everything she has produced distinguishes itself. Her solid knowledge, high artistic ambition and irrepressible desire never to stand still, all has led her to never be satisfied with the results but to always fight on. Granted her work does not distinguish itself through its originality. It has a kind of originality that immediately draws one's eye. Purity and fineness are also qualities that deserve to be valued highly. The high artistic cultural worth of her production no one can deny. As an

introducer of new movements and ideas to our isolated country, especially in the area of ceramics, from the great art centers of the world, she has played and still plays a very important role." (5)

In the early 30s, Lundgren returned to glass. First, she started designing stemware for the Finnish company Riihimäki. She also created some vases, influenced by the French glassblower Maurice Marinot, that were heavy, sculpted vessels. These were chosen to represent Finland at the Biennale of 1934. In 1935, though living in Paris, she started freelancing with Kosta, where she designed several significant pieces. She designed her work at her Paris studio and then sent the drawings to Sweden. Unlike the traditions of Murano, where the designer would oversee the production of a new design, Kosta executed her work based on the drawings. Other than some pieces depicting women (Ill. 2), she kept to a 'nature' theme, decorating the vases with sandblasted fish or doves. In most cases, she used a monochromatic palette of blue, brown or green glass. Her tenure at Kosta was very short lived. Some designs exist in the Kosta archives dated 1936, but the majority of her Kosta work was done in 1935. (6)

Caught in the midst of a worldwide depression, Paolo Venini worked to stay in business by building an international reputation. He made sure that his glass was featured both at the "International Rugs and Glass exhibition" held at New York's Metropolitan Museum of Art in 1929 and at the Amsterdam Italian Glass and Ceramic exhibition of 1931. He also focused his energies towards the Triennials and the internationally recognized Biennials. All of these exhibitions and the resultant articles about Venini in *Domus* brought Venini great exposure and eventual success. It was at these same Biennials and Triennials that Paolo Venini could match his work against the design of the other countries.

Paolo Venini's first known introduction to Tyra Lundgren's work came at the 5th Triennale of 1933 where she exhibited some ceramic work. The following year, at the XIX Biennale of 1934, she exhibited both her ceramic work and at least one glass vase, subsequently illustrated in *Domus*, designed at Riihimäki. (7) She also became a journalist for these events. She reported to the Swedish artistic community in *Form* that "glass art has always held a unique place among the Italians art craft work in the European consciousness. There have been ups and downs but never so deep as within the other art fields and the most beautiful furthermore is Venini's glass. Director Paolo Venini is a wise businessman, superior technician and a man with good taste. This is what has given him his success." (8) With these accolades, the name of Tyra Lundgren would have become familiar to Paolo Venini, an extremely astute entrepreneur.

By the 6th Triennale of 1936, both Venini and Lundgren were featured with great success. Venini presented many pieces of glass including the *mezza-filigrana*, *murrina romane*, *sommerso* and *corroso* series. His factory was featured in articles in *Domus*, *Emporium*, and the exhibition catalogue. Tyra Lundgren was also featured at the Triennale. Sweden exhibited a table of at least sixteen ceramic sculptures including four busts and a grouping of six ceramic birds. Lundgren was also featured in articles and a photograph of the table appeared in the August issue of *Emporium*, four pages before the illustrations of Venini's work. Her ceramic birds and fish were exhibited at the Paris Exposition of 1937 and Gio Ponti featured them in the July issue of *Domus*. Finland also exhibited Riihimäki glass vases. Paolo Venini also exhibited glass at the Paris Exposition. He probably visited the Exposition where he was exposed to her latest work.

The Paths Cross

Scandinavia was a market that Paolo Venini wanted and needed to cultivate. Finland and Sweden were both major design centers and supported the arts with exhibitions and design stores. There was always a Scandinavian glass and ceramics presence at the various Biennials, Triennials and the Paris Expositions of 1925 and 1937. Finland's Alvar Aalto had become a world-renowned architect and Paolo Venini had met his wife, Aino, at the Triennale of 1936. (9) The meeting would lead to a very important working relationship with Artek, a Finnish design store owned by the Aalto's and Maire Gullichsen. Artek would, starting in 1938, hold many solo exhibitions of Venini glass.

Paolo Venini was intrigued by Tyra Lundgren attributes. She was from Sweden, an important marketplace he had not yet entered. Her training was not the typical training of the designers working on Murano; in fact, her training took place in many mediums. Though best known for her ceramic work, her first two loves were painting and sculpture. She had designed glass for one of Venini's well-known foreign competitors, Kosta. She lived throughout Europe and developed an international style. In 1935, she had held a solo exhibition at the Stockholm department store, *Nordiska Kompaniet*, where she had a good working relationship with its manager, Tore Wennberg. Most importantly, she was also a journalist. She had written many articles for *Form* on the state of the decorative arts throughout Europe. Finally, most radical for the time and place, she was a woman in a career dominated by men. Though women designers were not unheard of in Scandinavia, (Betzy Åhlström and Anna Boberg at *Reÿmyre* and Eva Janche-Björk at *Orrefors*), women were excluded from the Murano design departments. They were relegated to the finishing room. Paolo Venini, with his astute managerial wisdom, saw all of Lundgren's attributes as positives. His company also had a great need in new design objects, a need that she could possibly help to fill.

In addition to memories of the beauty and enchantment of Venice, many travelers bring home two other memories, the quantity of glass for sale and the quantity of pigeons in San Marco Square. The Square is the focal point of the city and every tourist spends time absorbing its sights and sounds. On one end is the Church of San Marco with its four magnificent horses overlooking the Square. The other three sides are lined with cafes and retail shops. It is common for the tourist to sit at an outside table drinking espresso and listening to the competing musicians. All the while, in the center of the square are numerous tourists feeding numerous pigeons. On the corner of the square closest to San Marco is the Venini store. Paolo Venini, a great entrepreneur, was competing with many other Murano glass companies in the Square for the tourist dollar.

One of Paolo Venini's first responses to the need for a commercial, low-end glass was the small *sommerso bollicine* piece, a simple, square round-edged bowl, designed by Carlo Scarpa. The bowl was produced in many different sizes, shapes and color combinations. It was a utilitarian object, not a decorative object. Venini needed animals and birds to entice the tourists. Though they were still technically in the catalog, he would not use the designs Martinuzzi had done for him in the late 20's for several reasons. They were expensive to produce, dated in appearance and Martinuzzi's new enterprise, *Zecchin-Martinuzzi*, was direct competition. Buzzi's birds were also expensive to produce and they featured a dated, stylized design. In competing for the tourist dollar, Venini could not rely on these items. He needed a new source of inspiration. It is not known who approached whom, but on a summer day in 1937, Tyra Lundgren and Paolo Venini met and arranged for her to work at the factory with his best maestro, Boboli. (10) It was one of the most important business decisions Paolo Venini made because it far transcended the world of glass.

Lundgren's first work for Venini was a series of birds, fish and leaf bowls in 1937. The birds, model numbers 2601 (Ill. 3, 4), 2606, 2607, 2624-30 and 2635, were created in a heavy translucent glass with a *corroso* finish. Wings and details were added to create a very

realistic, simply designed bird. It was the perfect souvenir for the tourist visiting Venice. She also designed a series of fish, model numbers 2603 (Ill. 5), 2604, 2631, 2632-34, 2636 (Ill. 6), and 2638 (Ill. 7). These fish, done in the *corroso*, *scozzese o palle*, and *sommerso* techniques, also had applied glass fins. (11) During her first visit to Venini, she also produced a series of leaf shaped bowls (Ill. 8), model numbers 2640-2647.

Astutely, Paolo Venini chose to feature her work at the XXI Biennale of 1938. He had a case reserved for her and they chose two fish, (both model #2604) a leaf bowl (model #2645), and four birds (two each of model #2627 and #2630, cf. page xx). Each fish and bird was paired with an identical mate, differing only in color.

Though it is not known if she actually revisited Murano in 1938, Lundgren designed another series of birds and fish. The birds, model numbers 2663-2671, 2677-2678 (2 versions of #2678) were generally iridized and were shaped with applied or molded wings. At the same time, Lundgren designed five ducks for the series, model numbers 2672-75 (two versions of #2675). These ducks are also iridized opaque glass and are quite scarce (Ill. 9: # 2674 and #2675 Bis). To this production, Lundgren added five more fish, model numbers 2679 (two versions,) 2680, 2681 and 2683. They were produced in the *fenicio* and *scozzese o palle* techniques. She also continued the leaf series of bowls, designing model numbers 2685-2700, and 2801. These bowls had greater elaboration than the previous bowls and, on some, the maestro would add small leaves to the stem. The bowls were produced in many combinations and techniques including *fenicio*, *tessuto*, and *mezza-filigrana*. Her greatest and best work for Venini was finished.

The Paving of a New Path for Paolo Venini

Almost immediately, Paolo Venini benefited from Tyra Lundgren's work. Not only did the pieces sell; he was gaining publicity from her work. The National Museum in Stockholm acquired one of Lundgren's leaf bowls, a fact recorded in *Domus*. (12) Because of Lundgren, an exhibition at *Nordiska Kompaniet* was arranged. "Tyra Lundgren had an exhibition at NK 5/4/38. I am quite sure that it was her glass made in the Venini factory in Murano. She had an exhibition with her stoneware 11/24/35 so she couldn't have done a new stoneware exhibition so soon after so it must have been glass." (13) There was a short announcement of the exhibit, with an accompanying illustration of two glass birds, in the April 1938 *Form*. A second *Nordiska* exhibition was held in 1940. The 1940 exhibition was extremely important to Paolo Venini. The 2nd World War was in full swing in Europe and his European markets were closing. Sweden remained a neutral country. *Domus* publicized the 1940 exhibition in a photo article about Lundgren in the January issue and followed up with an article in the May issue. *Form* also publicized her work. "At exhibits in both *Svenski Tenn* and *NK* we have had the occasion to see these works [birds and *foglia*]. They have the happy ability to arouse the admiration of practically everyone. They fit into modern interiors and are wonderful works of art as well. The success they have had is pleasing and well deserved. This has stimulated the artist to new pursuits and actually her work has gotten better and better. Firmer and more expressive. More intensive in both color and form." (14)

In 1939, there were two major exhibitions in the United States; the New York World's Fair and the lesser-known Golden Gate International Exposition in San Francisco. Other than the glass models he sent to Rome to the E' 42 exposition, records are not available about the glass Paolo Venini exhibited in New York. Venini and Tyra Lundgren were well represented in San Francisco. *Nordiska Kompaniet* supplied two ceramic birds to the exposition and both were illustrated in the catalogue. There was also an important glass exhibition. Every major designer or producer, including Marinot, Décorchemont, Daum, Copier, Kosta, Orrefors, Barovier, Aalto, Lalique, Lobmeyr, and Venini was represented. Paolo Venini sent many items, including "mirrors, wall brackets [wall lamps, ed.], bottles, bowls, leaves, birds, fish, bracelets." (15) The pieces were designed by Scarpa, Venini and Lundgren. Even with such a prestigious group of glass designers, the official catalog was limited to six illustrations. One of those illustrations was of two Lundgren glass birds. The introduction to the catalogue refers directly to Lundgren's Italian glass, "The fantasy of the artist knows no bounds when he [sic] creates his birds and fishes, his leaves and figures, recreating ... not copying ... the infinite ideas of nature." (16)

In the summer of 1939, Tyra Lundgren left her Paris studio to spend some vacation time in Sweden. The war started. She remained in Sweden for the duration of the war and did not return to France until 1946, but she remained active. She designed for the ceramics factory *Gustavsberg*. She organized exhibitions. She continued to write. In 1940, she wrote an article for *Form* on Paolo Venini, an article that has one of the best personal depictions of Paolo Venini in print. "I would like to characterize him as enormous idealistic combination of a far seeing, enterprising business man and an uncompromising artistic conscience. A combination of technical know how and fascinating experiment in design and an artist with a feeling for the pure simplicity of form. He has a perfect and exacting taste.... In Venini's boutique, you can get nothing which is not characterized by the originators idea of taste." (17) She also wrote a 1942 article for *Form* on Pietro Chiesa. It can be assumed that she was also involved with arranging the 1943 exhibition "Det Moderna Italienska Glaset" at the Stockholm National Museum and the Röhsska Konstslöjdmuseet in Göteborg. Other than the 1940 and 1942 Biennale, these two exhibitions are the only known wartime exhibitions featuring Murano glass. There was a large amount of Venini exhibited including *laguna*, *mezza-filigrana*, *sommerso*, *corroso* and examples of Scarpa's *inciso* glass. Lundgren wrote a very comprehensive, three-page article reporting on the exhibition with a full page devoted to the work of her friend Paolo Venini. (18) She was loyal to Venini. Other than designing, for the remainder of the war Lundgren wrote a comprehensive book on European ceramics, "Lera och eld: Ett keramiskt vagabondage i Europa" (Clay and Fire – The vagabondage of ceramics in Europe), published in 1946.

The Paths Briefly Recross

After the war, it took several years for both Murano and Venini to rebuild. To help him rekindle the company Paolo Venini relied on several old friends and a brand new designer. Gio Ponti helped Venini by designing a series of brightly colored bottles. His help had always been instrumental to Venini's success, and his post-war designs were extremely helpful. Help also came from another "Il Labirinto" friend, Carla Visconti di Modrone. She asked Venini to produce a set of limited edition perfume bottles. For Venini, this was a radical departure. He would be producing work for another company under Modrone's name and design, but he did insist on placing his name on the box and bottle. The designer chosen by Modrone was young book and magazine illustrator, Fulvio Bianconi. Bianconi designed a set of four bottles, one for each season of the year. The bottles, all depicting the female form, were in decorative display boxes designed by Bianconi. A working relationship ensued between Bianconi and Venini – a relationship that would lead Venini to greatness in the 50s.

Another friend Venini called on was Tyra Lundgren. She returned to Venini and designed a group of four *fenicio* Calla vases (model numbers 3861-64) and four snakes (model numbers 2951-2954; ill. 10 and page xx). Venini presented these at the 1948 Biennale, the same Biennale where he presented Bianconi's *Commedia Dell'Arte* figurines. Though the design of the Calla vases is sublime and beautiful, they were overshadowed by Bianconi's work. On January 28, 1950, a retrospective exhibition of her works was presented at *Nordiska Kompaniet*. It included her wartime ceramics, textiles and some "glass bowls" produced by Venini.

The Paths Diverge Forever

Paolo Venini lived for another eleven years after the 1948 appearance of Lundgren, but she never returned to work at Venini. There are probably many reasons for this. Bianconi took the company in another direction both in color palette and techniques. He was an innovator whose work was vibrant and 'on the edge' and he was receiving a lot of worldwide recognition. To fulfill the needs for the tourist trade, Bianconi had designed some great figurines and birds. His birds were refreshing. The figurines were the perfect memory of Venice. His work was modern while Lundgren's was dated. Bianconi also had a very strong, vibrant personality. His depiction of the female form was radical. One can only surmise what Lundgren thought of Bianconi.

By 1950, Paolo Venini had also established his own close ties with the Scandinavian countries. His ties with Maire Gullichsen in Finland ensured many future Artek exhibitions, including exhibits in 1951, 1953 and 1959. In Sweden, Venini had developed very close ties with Tore Wennberg (Ill. 11) and Monica Morales, both of Nordiska Kompaniet. Wennberg and Morales arranged an exhibition of Venini at Nordiska for November, 1950. Paolo Venini attended the exhibition, and, with Tore Wennberg and Monica Morales, he visited Orrefors, where he met with Edward Hald. (19) Morales, influenced by her friendship with Venini, would eventually become a glass designer at Kosta. She, her husband Görun Schildt (the biographer of Aalto) and Paolo Venini spent a summer traveling through Greece on their sailboat, Daphne. It was a trip chronicled in the 1957 book, "The Sea of Icarus" by Schildt. Morales and Venini, in the last exhibition before he died, shared the 1959 Artek exhibition.

One cannot measure Tyra Lundgren's role at Venini on the hundred pieces she designed. The first series of birds are very sculptural and accurate representations, but devoid of the personality that exudes from the birds of Buzzi or Bianconi. Her second series of birds, ducks and geese do have more personality, but the war limited their production and they are seldom seen. Her bowls and dishes were utilitarian. The snakes have not been seen since the Biennale. All in all, compared to the design work of Scarpa, Bianconi or Martinuzzi her work was quite insignificant but her significance to Paolo Venini was much broader. Without either of them realizing her importance, Tyra Lundgren shaped the direction of Venini in many subtle ways. She introduced Venini to the Swedish and Finnish marketplaces. She was the first outsider to design for Paolo Venini. She was the first non-Italian to design on Murano in decades. She was the first woman to design for Venini. She was the first woman to design on Murano. Before her appearance at Venini, every designer had been an artistic director, responsible for designing several different lines. Lundgren was the first designer to visit with a stated objective – to design a specific series of objects. The series was commercially successful. Riccardo Licata, Gio Ponti, Ken Scott, Eugene Berman, Charles Lyn Tissot, and Tobia Scarpa would all follow her footsteps. Though Lundgren would never attain the worldwide stature of Alvar Aalto, she was well known in Sweden and her writings helped legitimize Paolo Venini. She brought his name to Scandinavia.

After 1950, her work became less known. She did return to glass in 1960 designing for Riihimäki. In 1980, before her death, there was a retrospective exhibition of her work. "The exhibit justifiably had great success. She herself was quite happy when she stood, stately with turquoise colored eyelids, in front of a visibly enthusiastic crowd and told about her intensive life in the world of the artists." (20)

Tyra Lundgren, like Paolo Venini was an important influence in the world of art. His legacy will be the glass produced by the great designers who he encouraged and promoted. Because of Paolo Venini's managerial style and foresight, Napoleone Martinuzzi, Fulvio Bianconi, Carlo Scarpa, Vittorio Zecchin, Tomaso Buzzi and Tyra Lundgren have all achieved an everlasting entry into the history of glass.

Tyra Lundgren's true legacy is that she was an iconoclastic traveler who brought to the world the importance of the decorative arts.

(1) Widman, Dag, "Tyra Lundgren svensk och europé," *Form*, January, 1980, pp. 34-5.

(2) Mergl, Jan and Pankova, Lenka, *MOSER 1857-1997*, 1997

(3) Widman, Dag, *op. cit.*, p. 34.

(4) Strengell, Gustaf, "Tyra Lundgrens keramik," *Form* 30, 1934, p. 91.

(5) *ibidem*.

(6) *KOSTA 250*, p. 60

(7) Chiesa, Pietro, "I Tipi nei Vetri D'Arte A Venezia," *Domus*, 11/34, p. 21

(8) Lundgren, Tyra "Den Italienska konstindustrien i samband med Triennalen I Milano," *Form* 30, 1934, pp. 27-8.

(9) Letter to the author from Maire Gullichsen

(10) Widman, Dag, *op. cit.*, p. 34-5. Though the *Catalogo Blu* illustrates and dates one pigeon (model 2601) and two fish (models 2603 and 2604) as 'Corroso 1936.' Although the company chronologies list her work as commencing in 1938 other documentation refers to her first work with Venini as starting in 1937. The *catalogo blu* states 1937. Her interview with Widman for *Form* magazine also states 1937. Her work, exhibited at the XXI Biennale of 1938, had to have been finished by the date of the opening.

(11) The *Catalogo Blu*, the official catalogue of Venini and drawings appears, with some inconsistency, to have most items numbered between 2400 and 2700 as either animals, birds, cactus or fruit. Unfortunately, there were gaps. There is no record for design models 2602, 2605, 2612, 2615-2623, 2637 and 2639. With the exception of model number 2612 which was either a fruit or a letter opener and some of the items between 2615 and 2623, the others were probably models designed by Tyra Lundgren. These items appear to have never been placed into production. Model numbers 2608 and 2609 were inkwells; model numbers 2610 and 2611 were fruit and model numbers 2613 and 2614 letter openers.

(12) *Domus*, 12/39, p. 58.

(13) Letter to the author from Monica Morales-Schildt, 9/27/90

(14) Stavenow, Åke, "Tyra Lundgren och Paolo Venini," *Form* 36, 1940, p. 32.

(15) *Decorative Arts, Official Catalog Department of Fine Arts, Golden Gate International Exposition, San Francisco 1939*, p. 60

(16) *ibidem*, p. 55

(17) Lundgren, Tyra, "Paolo Venini i Murano," *Form* 36, 1940, p. 29.

(18) Lundgren, Tyra, "Det Moderne Italienska Glaset," *Form*, June 1943, pp. 108-110.

(19) Letter to the author from Monica Morales, 9/27/90.

(20) Widman, Dag, *op. cit.*, pp. 34-5.

Source: <http://www.italian-glass.net/>